

## All For Art's Sake

By Joseph P. Murphy

Many changes are taking place around Washington Square and in other parts of this community. The Art Show continues!

Indicative of the importance of these exhibits approved by City, State and Federal agencies, is the fact that we are now presenting the 45th consecutive Art Show on the sidewalks of historic Greenwich Village. The support given by important civic and art groups ensures the continuance of this largest of all outdoor art exhibits in the world. The exhibit grows with each succeeding showing and visitors will find at least fifty new faces among the enrrent exhibitors.





"Pensiveness" — ROBERT SARGENT First Prize — Black and White

The goal of the committe continues to be to encourage more and more artists to exhibit and to provide more scholarships and awards. We invite your interest.

In listing the winners of the 1953 Fall Show, the directors and members of the Washington Square Outdoor Art Exhibit wish to express their appreciation to the judges who made the selections. These are artists of great renown and they are members of some of the important art groups in the nation. The time and effort they give in the selection of the prize winners, and their continued interest in the progress of these exhibits is a source of great encouragement to all who are connected with this endeavor.

"Musician" — AVEL de KNIGHT Grand Prize

- AVEL DE KNIGHT Exhibitor for the first time, was awarded the grand prize donated by Mr. Louis H. Solomon and the Greenwich Village Chamber of Commerce. A native New Yorker, lived in Paris for seven years prior to his entrance in the Washington Square Art Show. Studied commercial art at the Pratt Institute; obtained his fine art training in Paris and Italy; has dedicated himself to painting. Plans to return to Europe in the near future.
- ROBERT SARGENT Born in Northfield, Vermont. Came to New York a year ago — has had no formal training in art is completely self-taught. Would like to visit Mexico to continue his work. Many visitors to the Show expressed great interest in Mr. Sargent's work. Mr. Fred Grieco, President of the Progressive Era Association made the presentation.
- LEE LEWIS The Board of Directors and Members deeply regret the untimely passing of Mr. Lewis. He was always appreciative of the opportunity afforded him by these exhibits — The Country has lost a good citizen, a fine gentleman and an artist of great promise! Born in Pennsylvania, later moved to Virginia. Studied in Los Angeles for two and one half years. During the period of his participation in the Outdoor Art Exhibit, won the Grand Prize, Second Prize and Honorable Mention. In addition, he received awards at the Village Art Center where he held a one-man show. Last year he won the Julius Hallgarten prize at the National Academy. The award was made by the Grand Street Boys Association and Judge Jonah J. Goldstein its President.
- DICK RALPH Native New Yorker; studied at Art Students League and Brooklyn Museum. Won the Nell Boardman Scholarship at the two Shows preceding his award for first prize. Mrs. Ralph is also an artist and has won a scholarship at the Art Students League. They hope to have the opportunity for further study in Europe. Mr. Ralph's award was presented by Mrs. Carmine G. De Sapio.

(Continued on Page 8)

"The Art Student" — DICK RALPH
First Prize — Oils







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#### YOUR COMMUNITY NEWSPAPER

Staunch Supporter of "The Washington Square Outdoor Art Show" for 21 years



"Nothing, however, will replace the loss of our historic landmarks and treasures."

(Infra page 21)

Ruins of the world famous Hotel Brevoort and Mark Twain house, drawn by Edward C. Caswell during actual demolition to make way for a sumptuous modern apartment building.

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CITY OF NEW YORK OFFICE OF THE MAYOR NEW YORK 7, N.Y.

#### PROCLAMATION

WHEREAS the 45th Semi-Annual Washington Square Outdoor Art Exhibit will begin on May 15 and end on June 13 to afford young and unknown artists an opportunity to exhibit their work without expense to themselves or to the public, and

WHEREAS this Exhibit has been the medium whereby many famous American artists first received public recognition, and

WHEREAS it has the sponsorship of public spirited residents and civic leaders of Greenwich Village, who seek to promote and preserve contemporary American art, and

WHEREAS artists of almost every national origin regularly exhibit in this show which is typical of the democratic way of life characterizing our beloved City,

NOW, THEREFORE, I, Robert F. Wagner, Mayor of the City of New York, do hereby proclaim the weeks between May 15 and June 13, 1954, as

#### OUTDOOR ART EXHIBIT WEEKS

in New York City, and invite our citizens, guests and schoolchildren to visit this Exhibit and view the works of art that will be on display.

IN WITNESS WHEREOF I have hereunto set my hand and caused the Seal of the City of New York to be affixed this 10th day of May, 1954.

Mayor

Executive Secretary to the Mayor



Hon. Robert F. Wagner Mayor, City of New York





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#### The Cover & The Book



This book is the only souvenir of the Show and will be published twice yearly, in the Spring and in the Fall. The book will continue to feature almost as many photo reproductions as there are pages.

Each succeeding issue will include reproductions of prize paintings of the previous exhibit and camera shots of more than passing interest.

The entire proceeds from the sale of this book will be used to defray the expenses of the exhibit and will not inure to the benefit of the Washington Square Outdoor Art Exhibit, Inc., or to any of its members.

COVER (front and back)—Full color reproduction of Washington Square North, looking east. Latest painting in oils by Nell Boardman, President of the Washington Square Outdoor Art Exhibit, Inc., and guiding spirit of the show. The inside front cover and page one of the book shows a different treatment of the same subject.

INCIDENTAL ART WORK — ROBERT REID MACGUIRE.

Drawings Throughout — Work of Edward C. Caswell, famous for his many Greenwich Village subjects, first reproduced on the front pages of the Villager. May not be reproduced without the permission of the artist.

Photography — All art subjects by Peter Juley & Son, 225 West 57th Street, New York City. (Photographers for the National Academy of Design). Human interest "shots" separately credited.

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## Wanishing Studios

By J. OWEN GRUNDY

The New York Herald Tribune's interesting feature story by Paul V. Beckley on the old Vermeer Studio Building at 116 East 66th Street, which is being demolished to make way for a new apartment structure, again points up the shrinkage of available working and living quarters for creative artists in Manhattan.

The story pointed out that the artists, forced to move, were being scattered some to Connecticut, others as far away as France. A. Sheldon Pennoyer, one of the artists-occupants, was quoted as saying: "We just have to bow to the march of time." Let us not conclude that there is no time or place for artists in New York.

In the Greenwich Village-Washington Square neighborhood, long an historic citadel of the arts, studios are being razed at a rapid rate. The famous Old Studios at 51 West 10th Street, which once housed John LaFarge and William M. Chase, among a long list of noted painters and sculptors, has been sold. There is grave concern over how much longer this grand old studio building will be left untouched.

There have been rumors that the old Sherwood Studios, at Sixth Avenue and 57th Street, are marked for demolition. No. 3 Washington Square North, another historic studio building, has been acquired by New York University, which has taken over the ground floor for office space. But fortunately, the university has continued the tenancy of such well known artists as Edward Hopper, Walter Pach and Jane Gray, who are among the present occupants.

With the international situation presenting a climate anything but conducive to the creative arts on the European continent and with more and more artists coming to New York every year, the decreasing number of studios constitutes a threat to the existence of the artist and the art life of the city.

If this trend continues, New York will cease to be the world's cultural capital; it will suffer as a result.

Artists need to live and work close to their market. New York is largely that market. Artists require special accommodations, such as large floor space, high ceilings, and either skylights or studio windows that catch the north light. These things are not arty fads, but utter necessities. Moreover, the average artist, even the more successful cannot afford exorbitant rents.

Photo by CHARLOTTE SCHMAL



WHERE TO DINE



IN THE VILLAGE



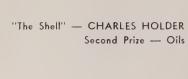
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"The Turban" — JOHN GOOD Second Prize — Water Colors



- CHARLES HOLDER Born in Miami, Florida graduated University of Florida, Bachelor of Fine Arts. Studied at Chicago Art Institute and Farnsworth School of Art. Won first prize in portraiture in the Florida Federation of Art Exhibit. Finger painting award at same exhibit. Won many awards in various parts of Florida and is a founder member of the University of Florida Fine Arts Society.
- JOHN GOOD Born in Cranford, New Jersey, Studied at Pratt Institute, Brooklyn. Won Grand Prize and honorable mention in previous shows. Has his own gallery. Mr. Good devotes all of his time to art.

(Continued on Page 11)

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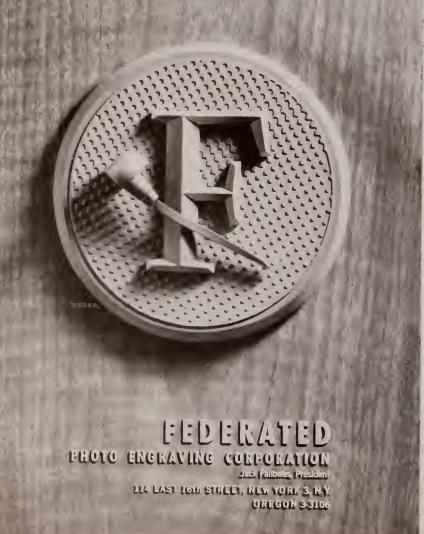
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WE EXTEND OUR SINCERE GRATITUDE.

(Continued from Page 8)

SHELDON JACKNOWITZ, prize winner in the 1952 Fall Ontdoor Art Show, made a walking trip through the Mediterranean countries and, in addition, spent some time in Germany, will be back for the Spring Show.

JOSEPH GRANATA, also a prize winner in several of the shows, has just returned from Europe after visiting Japan on an art commission which he received through his exhibit in last year's Spring Outdoor Art Exhibit.

EDWARD C. CASWELL, one of the nations outstanding artists in black and white, is responsible for all the beautiful drawings in this book. Mr. Caswell is a director of the Washington Square Outdoor Art Exhibit and has given generously of his time in providing art work for these journals. He is a member of the American Artists Professional League, the Salmagnndi, and many other important art groups. The editor has stated on many occasions that Mr. Caswell's illustrations are responsible for an artistic touch to the advertising mater which even fine typography standing alone cannot achieve.

(Continued on Page 14)

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## None But The Lonely Art

By TED COTT

Vice-President, National Broadcasting Company

It is a fitting tribute to our generation's good taste that art is no longer a lonely hunter for attention. A great new force has come to supplement the museums. Television has and will in the future continue to make America's living rooms the greatest art galleries of the world.

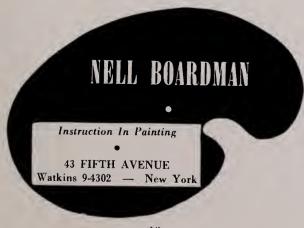
Black and white television made the proposal, but it is color TV which will stand at the altar. And the children of this marriage will result in the most dynamic single force for the advancement of art through the increase of art exposure. The recent NBC color camera visit to the Metropolitan Museum of Art was a giant first step that alerted the art world to the tremendous potential.

It must not be assumed that the advance of color television will support art merely by visits to museums. There are many canvases; in such areas as interview programs where the artist and his work will take an equal place with the Hollywood star and his film clip. It will make its force felt in the dramatic shows where the sets, in which the action takes place, will find the art pieces on the wall a valuable supporting player. Lessons in art will make Sunday painters more numerous and indoctrination of children will be made easier as art stands in the same frame as the Howdy Doody's of TV.

And before the stations sign-on for formal programming how interesting it will be to have an expert set up a still life for millions at home to paint. From this starting point there could be contests and exhibits. Perhaps there will also be a Television Art Museum, where shows will be organized specifically for showing in the home.

Perhaps soon the NBC color cameras would be down here at Washington Square to show millions the work of our exhibiting artists. Perhaps a phone can ring and an order given.

It's a sketch report this, but the "maybe" is a lot closer to being a fait accompli. It's in the future; but this future is only a short walk around a nearby corner.





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The Art Digest, June 1, 1952

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# Scholarship Awards



"Terminus" — Oils — RUBI ROTH
New York University Scholarship Award Selection

(Continued from Page 11)

- RUBI ROTH A member of the National Association of Women Artists and the Artists Equity Association, Exhibited at the Argent Gallery this year as a contributor to the National Association of Women Artists group.
- GLORIA LONGVAL Born in Tampa, Florida, As a child had great desire to draw and paint. This is her third scholarship. Exhibited with the Audubon Artists last year. Married to Dick Ralph, winner of the first prize in oils is the model

"Still Life" — Oils GLORIA LONGVAL Nell Boardman Scholarship Award Selection "The Beginning" — Oils JUNE KINGSBURNE New York University Scholarship Award Selection





for many of his paintings. The judges see great possibilities in her own art work.

- JUNE KINGSBURNE Attended Worcester Art Museum School and the Art Students League under a scholarship exhibited at Pennsylvania Academy of Fine Arts, Metropolitan Museum of Art, Institute of Modern Art in Boston and many other important art galleries.
- AURELIO YAMMERINO A perennial winner at the Outdoor Art Exhibit a member of the American Artists Professional League and the Salmagundi Club. Is also an art teacher at the Police Athletic League, and in addition has many private students.
- MARY H. FERRIS Graduate of Philadelphia School of Design. Also winner of a scholarship at the same school. Studied water color at Columbia University has exhibited at the Contemporary Arts Gallery.

(Continued on Page 18)



FILES-IN

"Studio Interior" AURELIO YAMMERINO Third Prize Water Colors

"Old Man of The Sea" MARY H. FERRIS Second Honorable Mention Water Colors

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BIERHALS, ADOLPH, AA-6  BIERHALS, ADOLPH, AA-6  BLATT, ELIZABETH, OA-6, Ceramics  BLECHNER, WM. F., J-11  BLOOD, ESTA D., H-7 Wood Jewelry  BLOOD, ROBERT A., H-7 Wood Jewelry  BLOOM, DONALD S., Y-24  Watercolors  UL 6-0811  LU 5-9736  BLOOD, ROBERT A., H-7 Wood Jewelry  OR 3-4056  BLOOM, DONALD S., Y-24  Watercolors, Caricatures  WA 3-3381  BOARDMAN, NELL, B-7, 8  Landscapes, Still Life  WA 9-4002  BODDINGTON, WILLIAM F., F-2  Oils  85 Van Reyner Street, Jersey City, N. J.  BONI HENRY I ZB-1
BIERHALS, ADOLPH, AA-6  BIERHALS, ADOLPH, AA-6  BLATT, ELIZABETH, OA-6, Ceramics  BLECHNER, WM. F., J-11  BLOOD, ESTA D., H-7 Wood Jewelry  BLOOD, ROBERT A., H-7 Wood Jewelry  BLOOM, DONALD S., Y-24  Watercolors  UL 6-0811  LU 5-9736  BLOOD, ROBERT A., H-7 Wood Jewelry  OR 3-4056  BLOOM, DONALD S., Y-24  Watercolors, Caricatures  WA 3-3381  BOARDMAN, NELL, B-7, 8  Landscapes, Still Life  WA 9-4002  BODDINGTON, WILLIAM F., F-2  Oils  85 Van Reyner Street, Jersey City, N. J.  BONI HENRY I ZB-1
BIERHALS, ADOLPH, AA-6  BIERHALS, ADOLPH, AA-6  BLATT, ELIZABETH, OA-6, Ceramics  BLECHNER, WM. F., J-11  BLOOD, ESTA D., H-7 Wood Jewelry  BLOOD, ROBERT A., H-7 Wood Jewelry  BLOOD, ROBERT A., H-7 Wood Jewelry  BLOOD, ROBERT A., H-7 Wood Jewelry  BLOOM, DONALD S., Y-24  BOARDMAN, NELL, B-7, 8  BOARDMAN, NELL, B-7, 8  BOARDMAN, NELL, B-7, 8  BODDINGTON, WILLIAM F., F-2  BONI, HENRY J., ZB-1  BOROSON, MR. & MRS, L. H., E-8 Oils  BRIGHTWELL, WALTER, AA-1, 2 Seascapes  TEaneck 7-3438  TEaneck 7-3438  Coils, Watercolors  UL 6-0811  BA-9734  CAT Caricatures  WA 3-4058  BORTON, WILLIAM F., F-2  Oils  BOROSON, MR. & MRS, L. H., E-8 Oils  OR 7-0585  BRIGHTWELL, WALTER, AA-1, 2 Seascapes  TR 3-8656
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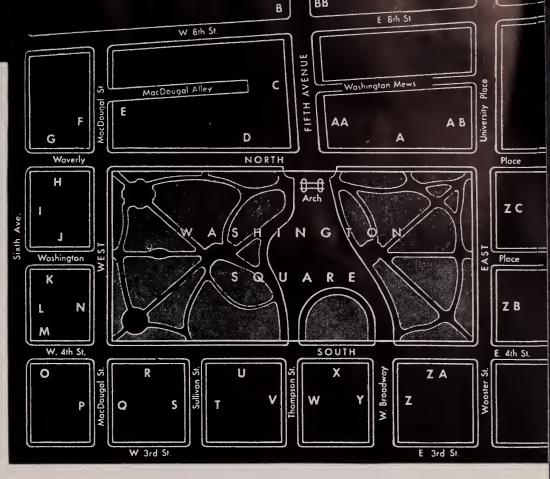
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#### WHO, WHAT AND WHERE

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- JOHN HARRI Born in Michigan. Studied in Washington, D. C. at the Corcoran School of Art and also at the Art Students League. Last winter won first prize at Lowe Gallery at University of Miami. Spent several months in Yucatan where he painted religious pictures for the Mission Chapels. Hopes to study in France and Italy in the near future.
- MARGARET LAYTON Has had one-man show at San Joaquim Museum in Stockton California; at the Village Art Center; the Baltimore Museum; the Little Gallery at Philadelphia.

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In the organization and conduct of periodic competitive art exhibits as aforementioned, these simple rules shall be adhered to without deviation:

- 1. Competition shall be limited to individuals only whose art shall be certified to be their own original work.
- 2. No work shall be permitted exhibition that offends against deceney and morality nor shall exhibition be permitted of works which are calculated to incite or stir up feelings of racial, political or religious differences.
  - 3. Entry fees shall be nominal.

- 4. This organization shall at all times maintain strict independence from the exhibitors themselves and shall neither encourage nor discourage sales or other disposition of the individual exhibitor's work by the individuals themselves.
- 5. No part of the proceeds of any sale made by an individual exhibitor in any such competition shall inure to the benefit of this organization or to any member of this organization, directly or indirectly.
- 6. It shall be the policy of this organization to insure at all times that any competition and exhibit sponsored by it shall be conducted on a high cultural, educational and civic plane wholly free from commercial implications.



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#### The People Around Us . . . (Continued from Page 1)

appreciation, literature and glorious historic pride. And the unique fluid charm of the native scenc gave all Villagers a sense of belonging together, rarely found among people of such unequal cconomic rank.

Then too, almost in between, lay Washington Square. It was here that the earlier neighbors' children learned to play together wholly oblivions of the differences that kept their parents at a respectable distance. Here also, grew up the later generation of parents who added the tolerant touch to the liberal culture of the area.

While it was a far cry from Irish Stew at Gray's Ovster and Chop House in the west and stufatino d'agnello Firenze. at Guarino's in the south to Ragout d'agneau Bordelaisc en casserole at the Brevoort in the northeast, the gap was often breached and, symbolically, the railroad tracks running in semi-circular fashion along West 3rd Street and up Sixth Avenue, disappeared long before they were actually torn up.

It wasn't long before succeeding generations managed to invade each other's "territory." The net result of this transmigration was that people of varying origins learned to live side by side in the more expensive areas, and housing of more

pretentious character began to blossom here and there among the tenements.

It was inevitable that such a condition would breed a climate of tolerance and extreme good will! It was inevitable that such a climate would become the refuge of sensitive people, of the budding artist and the struggling writer - the future greats of all the arts!

Today and for a long time now the Village has become the residence of hundreds of men and women preeminent in such fields as art, literature, the theatre and all associated entertainment media. It is the home of hundreds of men and women of real importance in the fields of government and education and in the business world.

The miracle that is the Village has absorbed them all. Each in turn has fallen under the magic of its spell to the extent that it is difficult to distinguish between the "old guard" and the "Johnny-come-lately." All are fiercely proud of their community and all fight side by side to preserve its historic landmarks and the best of its traditions.

If modern structures must come, what a pity that they cannot at least conform to beloved architectural patterns. The Village will absorb the new residents even as it did every other newcomer in the past. Nothing, however, will replace the loss of our historic landmarks and treasures. Like the proverbial bride who marries the man for what he is, real estate interests fail to notice that they are beginning to change the "groom's" appearance almost immediately after the "wedding."

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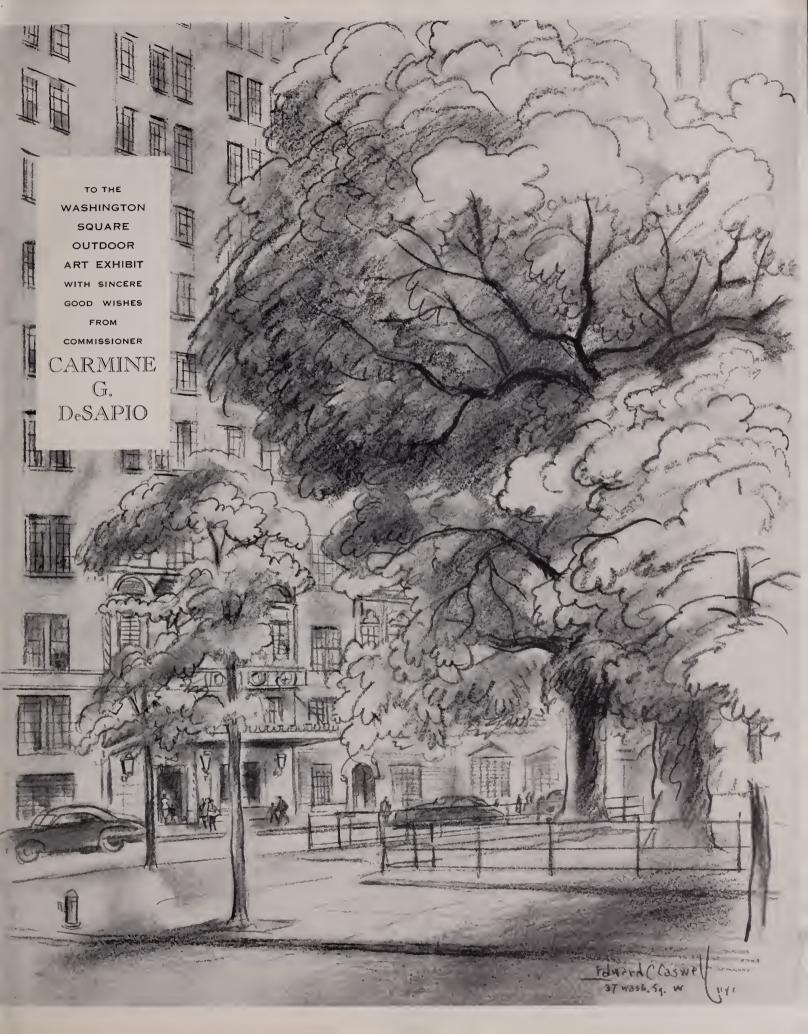
Photo by BEA ORR

Happily, most of the old Village scene is still with us and somehow, up to the present, the new structures have managed to merge with the old. How long this consoling phenomenon will continue is anybody's guess. One thing is certain, however. Mass displacement and wholesale change will not come to the residential areas without bitter resistance on the part of most Villagers.

It was inevitable too that such a climate should attract a bit of the tawdry and of the honky tonk - that many tourists would come only at night seeking glittering lights and questionable thrills. And what a pity that a few feature writers and newspapermen have missed the "forest" because the "trees" have obstructed their view of the true Greenwich Village story!

The true picture may not be seen through the foggy windows of Village bistros and honky tonks. If one will seek it, it can be found in the religious life of the people; in the activity of a hundred organizations and committees fighting desperately to protect the community's heritage and to make the area a safer and healthier place to live in. It may be found in the charming homes and gardens of hundreds of Village residents. It will be found in the unique neighborliness, the boundless kindness, the extraordinary intelligence and good will of nearly all of its residents — the wonderful people around us!

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"Dog's Head" - FRIDTJOV HERMANSEN Second Prize - Black and White



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Charles Hermansen

"Cat's Head" — CHARLES HERMANSEN
Third Prize — Black and White

(Continued from Page 18)

- CHARLES HERMANSEN Born in Norway educated in the United States. Studied fine and applied arts at Cooper Union. An exhibitor in the Outdoor Art Show since 1933. Occupies a space next to his father and until she passed away a little over a year ago, his mother a very fine landscape artist, exhibited at their side.
- FRIDTJOV HERMANSEN Born and educated in Norway studied fine arts for three years in Oslo. Also attended Cooper Union with his son Charles. A prize winner on numerous occasions.

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Within recent weeks the micro-filming of the "Villager" has been completed through the cooperation of Miss Isabel Bryan, Publisher of The Villager, Mr. Louis H. Solomon and New York University. The films will be placed in the University's library. This history of more than 20 years of the life of the community will be available to writers, scholars, historians and others who have need of a factual record of our times in this part of the City. There will be found the story of the demolition of historic landmarks, the erection of new buildings, the passing of famous hotels and dining places. The addition of new educational facilities at the University also will be recorded. It is interesting to note that the history of the Washington Square Outdoor Art Exhibit, which held its first showing at about the time the "Villager" came into being will show the development and growth that has occurred since the depression year of 1932, when the show was started as a means of extending economic assistance to struggling artists.

The micro-film was formally turned over to the University by Miss Isabel Bryan and Mr. Lonis H. Solomon in the faculty library at the new law center. In accepting the film New York University Chancellor William Heald said: "This is further evidence of the interest that the University has in this community and it is desirous of maintaining a continuing record of the "Villager."

Photo by BEA ORR







"Hot Dog Stand" - CLEADE ENDERS First Honorable Mention - Oils

"Calla Lillies" — IRENE STRY Second Honorable Mention - Oils

- CLEADE ENDERS Born in Utica, New York. Studied at Syracuse University and Pennsylvania Academy of Fine Arts. Attended the Art Students League. Received the Tiffany grant in 1952. This is the second time he has won a prize at the Outdoor Art Show.
- IRENE STRY Winner of the Grand Prize Award in the Fortieth Semi-Annual Washington Square Outdoor Art Exhibit, was born in Hungary. She studied at the Royal Academy of Fine Arts in Budapest, Hungary, for two years, then

came to the United States and became a citizen,

Mrs. Stry has been participating in group shows and had a one-man exhibition of her own at the Hotel Marlton. She has exhibited in the Outdoor Show for 21 years, and has won prizes in the past at the Show for her still-life flowers. Mrs. Stry also won a prize at the St. Augustine, Florida, Art Association in 1949. Many of her paintings are in private collections.

Mrs. Stry has a studio in Provincetown, Cape Cod, Massachusetts.

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In preparing this Journal, the editor, Judge Thomas C. Chimera has been greatly assisted by Federated Photo Engraving Corporation and its president, Mr. Jack Fallowes. The time and ef fort they give at a minimum of cost is an important contribution to the art exhibit. The organization takes this opportunity to express its appreciation.

The book itself is produced by the Wilgian Press. To William J. Giannelli and his associates, we express our high regard for the deep interest they have shown in its preparation and for their extreme generosity in the matter of costs.

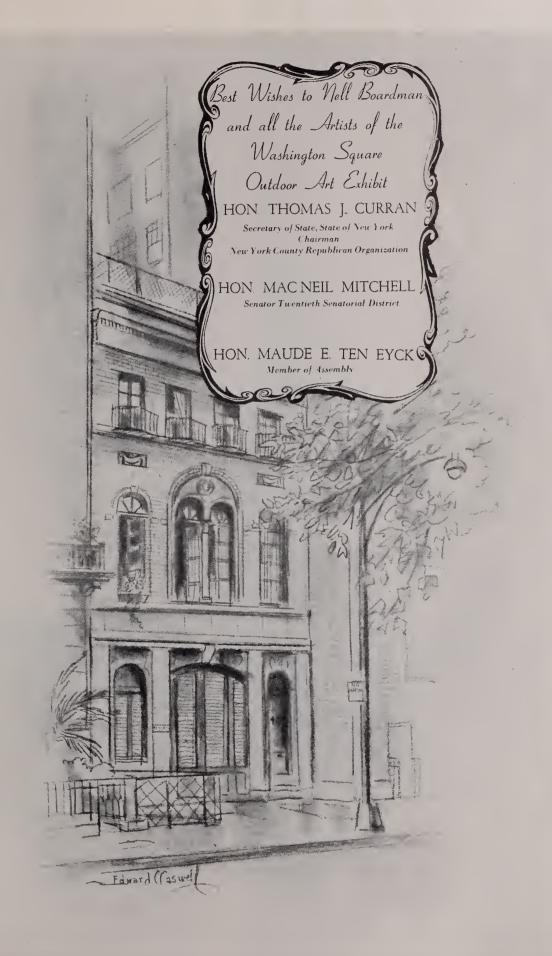
The success of these shows depends on the help of so many people — property owners, advertisers in this book, city officials, press, television and radio. That this cooperation is freely given, is another source of great encouragement to the directors and members of the organization who give of their own efforts without compensation.

The Greenwich Village Chamber of Commerce, donor of the grand prize co-sponsored by its president Mr. Louis H. Solomon, deserves the support and gratitude of all interested in the welfare of this community. There is no connection between the art exhibit and the Chamber of Commerce, but we are pleased that the members of that organization recognize the art show as a

(Continued on Page 30)

Photo by GEORGE N. GARRISON





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#### All For Art's Sake . . .

(Continued from Page 28)

great civic enterprise, and as is the case with all major Village organizations, the Chamber's President is appointed a director of the Art exhibit during his tenure of office. The Chamber has demonstrated its ability to move forward with the changing conditions in this area and welcomes the thousands of new neighbors soon to live here.

The New York subways, through the cooperation of the Secretary of the Board of Transportation, Mr. William Jerome Daly, have again given space for 2,000 cards announcing the Show. Mr. James McCarthy, President of the Fifth Avenue Coach Company — for the third year has also given permission for the display of similar posters.

A great organization operating around the clock in behalf of the children of our city, is the Police Athletic League. Its President, Hon. James E. Nolan, Deputy Police Commissioner, an old and valued friend of the Art Show, once more makes possible an exhibit of the art work of this remarkable group.

The Board of Directors of the Outdoor Art Exhibit recently mailed a letter to the property owners whose space is occupied during the exhibit, thanking them for their cooperation. Without them the Show could not be held. It is a privilege to take this opportunity to thank them for their interest in this undertaking.

Photo by BEA ORR



Miss Genevieve Cornell, a member of the organization, has accepted the chairmanship of the Journal's Distribution Committee. We are pleased indeed that she has accepted this important assignment. A great deal of work is involved. Miss Cornell's past record ensures its success.

The Hon. George M. Bragalini, Treasurer of the City of New York, is also treasurer of the Washington Square Outdoor Art Exhibit. For many years, while manager of the local branch of the Manufacturers Trust Company, his interest in the welfare of this community has been invaluable. We are pleased that despite the many demands on his time, City Treasurer Bragalini continues to take an active part in the supervision of the Art Show.

Manes Lichtenberg has returned to the Show after a year and a half in Paris and the Belearic Islands. While in Paris at the Galerie de Seine in September 1953, he had a one-man show. Manes, a veteran of the last war, was the winner of the Grand Prize in 1950, his first exhibit at the Show. In 1951 he also took top honors. We are glad to welcome him back and to wish him continued success.

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## By LOUISE T. CHIMERA ... HISTORICAL NOTES

May 15, 1954 marks the opening of the Forty-fifth showing of the Washington Square Outdoor Art Exhibit.

These exhibits have been blessed with official recognition. The Council of the City of New York has passed resolutions calling upon the Mayor to proclaim the weeks set aside for them as "WASHINGTON SQUARE OUTDOOR ART EXHIBIT WEEKS" and the Mayor has officially proclaimed them as such. Formerly as President of the Council and since becoming Mayor, the Hon. Vincent R. Impellitteri has indicated his recognition of and interest in the Show as an important contribution to the cultural life of the City of New York and of the Nation by his participation in person, with other prominent officials, in an Opening Day luncheon, various other ceremonies, and in Prize Awarding exercises.

The "Subway Sun" and "one sheet" color displays on subway stations, display cards in city buses, the press and all New York radio stations have heralded the show, and television (WCBS, WNBT, WABD, WJZ-TV and WOR-TV) brought its color, interest and charm into homes throughout the land, resulting in a record attendance of 100,000 visitors for one day alone.

The Show aims to embrace artists from every strata. Hospitalized veterans have exhibited, with volunteers provided by the Show to take care of their works.

The interest of children has been stimulated by exhibits of the P.A.L. which has been represented regularly in the Show during the past few years, of the Girl and Boy Scouts and of other child groups more recently.

New growth is indicated by the new features added. For the first time, during the Spring 1951 Show, paintings by the children of our city, were sent to Paris in exchange for paintings by its children, in the laudable interest of mutual understanding among free nations.

In 1952, a regular scholarship fund known as the Nell Boardman Scholarship Award was set up by the members of the Board of Directors, last year, the scholarship awards of the Washington Square Professional and Business Women's Club and of New York University were made available. Further encouragement to promising artists will be made possible by anticipated grants and scholarships from a permanent foundation now in its formative stage. Mr. Louis H. Solomon, the initiator of the idea for this permanent fund, invites the interest and support of all art patrons in this worthy project.

During the first severe depression year, 1932, the Washington Square Outdoor Art Exhibit came into being, organized to enable artists to offer their work to the public for much needed sales, with no attached expenses. It was the first Outdoor Show in this country, and is now unrivalled in size and number of participants by any other in the world.

Mr. Vernon C. Porter, present Director of the National Academy, School of Design, was its originator, although Mrs. Gertrude Vanderbilt Whitney has generally been credited with this honor. She was one of the group which included Mrs. Juliana Force, director of the Whitney Museum of American Art, Mr. H. E. Winlock, director of the Metropolitan Museum of Art, Dr. William Henry Fox, director of the Brooklyn Museum, Mr. Alfred H. Barr, Jr., director of the Museum of Modern Art, Mr. Bryson Burroughs, curator of paintings at the Metropolitan and Edward G. Steinert, Secretary of the Washington Square Association, who were the sponsors of the Artists Aid Committee which struggled during the Outdoor Show's early years under the directorship of Mr. Porter, its chairman.

Major Von Brandenburg followed Mr. Porter in this capacity. During the Major's management, drawings for space were initiated. Previously the practice of "first come, first served" had prevailed; artists sometimes remained up all night to secure the space they wished to occupy, and even leaving it for a cup of coffee might involve a fight to return to the same spot.

The Committee set up no entrance requirements, no jury or judges. This open door policy is in clear contrast to the present-day "Certificates of Approval" which are granted to those desirous of exhibiting by well-qualified judges of high standing in the art world. These include members of the Salamagundi Club and the Pen and Brush Club. The artist who in the opinion of the judges "is doing his or her own creative work" may receive this certificate and exhibit his work around the Square.

Despite difficulties which seemed to doom the exhibit at various times, the support of various champions kept it alive. The Washington Square Association, a prominent Greenwich Village civic group, gave it new life by putting it under closer community supervision. The Association organized a group of six artists who under the Advisory Chairmanship of Edward G. Steinert, secretary of the Association, and later of John Goodrum Miller, Villager, lawyer, and civic leader, sponsored shows starting with that of September 1936. Marcia Matthews and Bela De Tireform were chairmen of the Exhibit during this time, and they breathed new life into the fine work begun by the Artists' Aid Committee.

Many of the original exhibitors were employed during this time by the government through a subsidy known as the Easel Project, or teaching in public schools. There was a limit imposed by the number the government could employ, as well as by the ability of artists to adapt themselves to teaching. Meanwhile, the community was becoming increasingly aware of the definite needs served by the Exhibit.

Seven years ago, when it scemed that the Exhibit might be discontinued, the Villager, community newspaper, and a committee of civic minded Villagers came to the rescue. They joined forces with the Washington Square Association and resuscitated the exhibit. A Layman's Committee was formed, innovations were introduced and Miss Nell Boardman was appointed chairman, an office which she still holds. Without question the Exhibit made its greatest strides toward permanency and stability during this time.

This was followed by the formation of a corporation entitled "Washington Square Outdoor Art Exhibit, Inc." as "a non-profit organization with the avowed purpose of stimulating, promoting and preserving contemporary American Art."

The incorporation papers were signed by Miss Nell Boardman, Hon. Thomas C. Chimera, Miss Jane Donnelly, Mrs. Pearl E. Michelini, Hon. George M. Bragalini, Miss Helen M. Clark, Wade G. Bounds, Joseph P. Murphy, Miss Dorothy Horrigan, Mrs. Laurette McDonald, Miss Isabel Bryan, Arnold Eckdahl, Pierce Trowbridge Wetter, Leon Michelini, and Ralph Dudley.

The by-laws of the association provide for a Board of Directors of twenty-five members. Five members of this board must be ex-officio directors by reason of their election as presiding officers of five prominent Greenwich Village civic organizations. These are: Washington Square Association, Greenwich Village Chamber of Commerce, Greenwich Village Association, Washington Square Business and Professional Women's Club, Inc., and the Washington Square Post 1212, American Legion. The term of these directors is co-extensive with their tenure of office in their respective organizations. The other twenty are elected by a membership composed in the main of local civic leaders.

Better artists have been induced to exhibit by the incentive of cash prizes awarded by Community organizations and civic-minded individuals interested in the continued improvement and growth of the show, and by gifts of artists' materials from distributors in Greater New York. Registration has grown steadily with more than three hundred artists exhibiting. Exhibitors are of all racial and national origins.

And so what started out in depression times as a means of extending economic assistance to struggling artists has become a widely accepted institution of Contemporary American Art. The Show has brought the Art Gallery out into the sunshine, directly to the public. It has caught the attention of the nation's press and of the press of other countries. Through documentary films prepared by the United States Department of Commerce, auspices of the Armed Services, it has been presented to the peoples abroad as an example of the cultural progress achieved under our American way of life. Finally, it has added greatly to the glorious tradition of Greenwich Village as the cultural center of this great city. Is it too ambitious to think that what has been accepted as the Art Cradle of America may become the Art Capital of the World?

(Source material in part from past issues of the Villager and the writings of J. Owen Grundy, Michael A. Cosenza and Mary E. McDonnell.)

